

Glimpse into man's DARKNESS

GOYA EXHIBIT USES THE GROTESQUE TO PAINT SOCIAL COMMENTARY

By **Amritha Alladi**

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aalladi@guampdn.com

The images are disturbing, and yet, you can't seem to look away. It's precisely the grotesque nature of Fran-

cisco Goya's etchings that draws the onlooker to keep staring.

"It's not what people expect fine art to be," says Gi Young Hwang, gallery assistant at the University of Guam's Isla Center for the Arts.

"Los Caprichos," meaning 'whimsical or fanciful' in Spanish, is an exhibition of 80 aquatints produced by the Spanish artist, Goya. The exhibition is on display through Sept. 25 at the center, and Hwang suggests parents leave their young children at home.

Some images repeatedly surface in the prints as cari-

catures: witches; goblins; donkeys; devils; and depraved men and women. According to Hwang, it's the somewhat repulsive nature of the prints that has actually gained Goya acclaim for the collection.

IF YOU GO

● **What:** Francisco Goya's "Los Caprichos" exhibition of 80 aquatints

● **Where:** UOG's Isla Center for the Arts

● **When:** Through Sept. 25

● **Hours:** Monday-Friday 10 a.m.-5 p.m., Saturday 10 a.m. - 2 p.m. Admission is free to general public.

"These are particularly well-known," she says of the aquatints.

Goya began his career in the 1780s painting traditional portraits, but soon, he became frustrated with the Spanish politics and society, compelling him to use art to depict the absurdity he saw in his surroundings. He was heavily influenced by artists such as Tiepolo, Velasquez, Rembrandt and French revolutionary writer Jean-Jacques Rousseau.

One of the prints, titled "Here Comes the Bogeyman," depicts two children

▲ See **Goya**.

Page 29



Clockwise from top left:

Thou Who Canst Not: "Who would not say that these two cavaliers are cavalry (riding beasts)?"

Tale-bearers-Blast of wind: "The tale-bearing witches are the most irritating in all witchcraft and the least intelligent in that art; if they really knew something they wouldn't blast it about."

Here Comes the Bogey-man: "Lamentable abuse of early education. To cause a child to fear the bogey man more than his father and so make it afraid of something that does not exist."

From "Los Caprichos by Francisco Goya y Lucientes"

Goya: Pieces question man's imaginary fears

▲ Continued from Page 28

cowering before a cloaked monster as a reference to the "lamentable abuse of early education ... (causing) a child to fear ... something that does not exist," writes Philip Hofer, who has provided an introduction to a book featuring the works of "Los Caprichos."

Social commentary

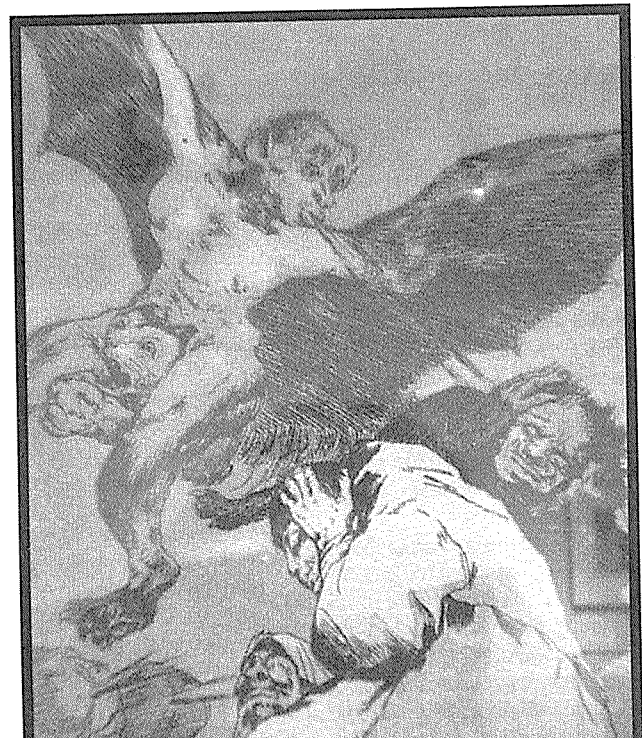
Thus "Los Caprichos" is an artistic social commentary, as caustic as the acid used in the process of printmaking itself.

Hwang says Goya spent two

years working on this series of prints etched from copper-resin plates.

Printmaking is an involved multi-step process by which the artist uses a sharp object to carve an image into a plate that has been covered in wax or resin. The artist dips the plate in acid to etch away the exposed, wax-free areas of metal. Later, the artist pours ink into the crevices and image is pressed on paper.

This particular collection is part of UOG's permanent inventory, and Hwang says they like to bring it out of storage every couple of years to display for the general public.



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